1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
Lakemba

required for the beef, tins of biscuits, sugar, tobacco, kava, and other things for their use.

In the workshop there is a large convex board on which the patterns (*kupeti*) are made as follows:

String made of *vau* is wound round the end of a strip of mangrove; another strip is placed next to the first and the string wound once round, and so on; then the string is wound again round each strip but lower down, and so on until a kind of grating is made on which screwpine leaves are fixed, the result being a kind of card (*i vaka mata*). The designs are made by laying bits of ekels[18] on the card according to the desired figure and sewing them on with coconut fiber, the whole is then smeared with the dye (*kesa*) used for bark cloth; this acts as a glue. The designs are generally called birds, or animals (*manumanu*). Whereas stencils are geometrical, these plates are naturalistic.

In addition to those illustrated in figure 11, the following names of applique patterns for tapa were obtained from Mbau: centipede, pipi fruit, *sesea* fruit, *kusi*, a bird; and from Tonga bats hanging from a tree.

Each worker brings her own pieces of bark cloth. The women sit on either side of the board provided with pots of raw dye, and with boiled manioc for glue. Two elderly ladies (*marama ndina*) are appointed to deal out the pieces to the workers; their title is *vakataututu*.

First they lay a long broad piece of bark cloth along the board, on which no rubbings are made, but lines are carefully drawn across it at intervals; this piece is called *tapa mua*, front border. A second piece is stuck alongside the first with manioc; the women dip their pads of bark cloth into the raw dye and take a rubbing on this piece; but not at the ends, which are merely marked with a number; these ends are called *tapa*. This second piece is then smeared with manioc and short pieces are laid across it along the whole of its length and rubbed. Then the longitudinal piece is shifted and another piece is laid on the board overlapping; it is rubbed, and smeared with manioc; the transverse pieces are stuck down upon it and rubbed; and so it goes on, each new long piece being numbered at the end. The long pieces are called *laulalo* (Tongan, the leaf below), and the transverse ones *laulunga* (the leaf above). It is the task of the dealers to sort out the leaves properly. A patch is called *i mono*, a Tongan word for which the Lauan is *i potani*.

The work proceeds gaily and noisily, the workers chatting away. Sometimes they will strike up snatches of Tongan dances. Kava is made and served at intervals. Now tea has replaced the *hoho* pudding which formerly was provided.

The work is measured thus: the length of the board is one *lalanga;* each *lalanga* therefore repeats the whole set of design; ten *lalanga* forms one *lau;* ten *lau*, one *lautefui*—all Tongan words.

On the next day, if the weather is fine, the sheets are put out to dry. One or two women draw black lines across with boiled dye to mark off the *lalanga;* the dye is laid on with ekels. Here and there dark brown discs (*tukisea*) are painted with boiled dye. The sheet must on no account get wet.

Besides Tongan drapery (*ngatu vakatonga*) there is a Fijian drapery (*ngatu vakaviti*) also called *ngatu tasinga*, which may roughly be described

[18] Rils of coconut leaves.

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

down by means of wall plates. The rounded ends, which are added to the main framework, involve much labor; but they are considered more pleasing than the straight ends of the rectangular house on Vīti Levu. 342 [517]

Today a level, open place with a fresh sea breeze is sought for a house site, whereas formerly a man wanted to be near his neighbors. If possible a site is chosen in the hamlet of the man's own clan. If there are no suitable sites in his own clan-hamlet a man asks for a site in the hamlet of his mother (p. 122). 342 361

If the owner (*taukei*) is a carpenter (*matai*) he usually does the carpenter's work himself, otherwise he chooses a carpenter from his own village. He makes his request at the carpenter's house without the ceremonial presentation of property. The carpenter is in charge of the house building. Before building starts he consults the owner about every part of the house. The carpenter does the work requiring skill and experience, such as the ornamental lashings, and directs the building operations. The owner supervises the whole process. The natives say they can recognize the style of each carpenter by the proportions and curve of the roof, although carpenters have no specific trade marks. Each carpenter knows a few simple lashing designs. For especially fine lashing a specialist from another village is occasionally employed. A specialist in lashing knows a large number of designs. 342 335 [284]

Dwelling houses in Tokalau range from small houses like Mburotu (fig. 3, 3) measuring 7 meters long, 4 meters wide, and 5 meters high and built directly on the ground, to large houses like Vale Levu, the house of the chief of Kambara (fig. 3, 1) measuring 12 meters long, 6 meters wide, and 10 meters high, excluding the 1 meter high foundation mound. The largest house in the village besides the mission church is Koro Vou (fig. 3, 26), built as a guest house for visiting chiefs and officials. It is 16 meters long, 7.5 meters wide, and 6.5 meters high, excluding the 60 cm. high foundation mound. The houses in large villages like Nggalinggali on Kambara, Nawatchia on Namuka, Nasau on Mothe, Muanaithake on Fulanga, and Naithulaianga on Ongea average about the same size as the houses in Tokalau. The highest mounds are found in Nasau. In small villages of low rank, like Lomatchi on Kambara, Korotolu on Mothe, and Naivindamu on Fulanga, the houses are smaller. 342

Before the timber is felled, the owner determines the size of the house by deciding on the dimensions of the rectangular ground plan between the main supporting posts (*nduru*). Although the ground plan of the finished house is oval, the size of the house is measured by the length and width of this inner rectangular ground plan exclusive of the rounded ends and the space between the main supporting posts and the walls. The units of measurement are the fathom and the span. Measuring is done with sennit or vines and marked off with a knife, charcoal, or an imported lead pencil. [804]

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

sections (*kumbu*, fig. 5, *b*). First the wood is felled and hauled to the site by the men who agreed to furnish it. Then it is measured, shaped, fitted exactly to the ends of the house, and made smooth. This delicate work is done by the carpenter. The depth of the finished rounded end must equal half the distance between the two wall plates minus one or two spans (25 to 50 cm.). This is determined as follows:

First the distance between the two straight wall plates is measured with a string. The string is doubled and cut in half. One section is shortened by cutting off a length of 1 to 2 spans. The distance between the straight wall plates is measured a second time and, using the measure, two stakes are placed directly below the ends of the wall plates. The point half way between them is determined by the half piece of string and marked by a third stake. The depth and position of the rounded end is then determined by measuring from the third stake to the end of the house with the section of string which was shortened by 1 to 2 spans.

A curved wall plate (*i lolo*), consisting of three arched sections, is then cut into three sections and shaped to measurement. The two end arched sections are called *i turaki* and the middle arched section, *i mboto ni lolo*. The sections are fitted and lashed together with slant joins.

On an appointed day when all is in readiness, the workers meet to set up the rounded end section by the following method:

The curved wall plate (*i lolo*) is raised by means of a rope tied to the middle section (*i mboto ni lolo*) and slung over the end tie beam and temporarily lashed in position. It is joined to the ends of the straight wall plates by lashing. Holes are dug for the end wall posts (*i nduru ni lolo*). They are erected, and the curved wall plate is lowered onto them by loosening the temporary supporting rope. Next the depth of the curved roof plate (*faleano*) is determined by cutting a length of 1 to 2 spans from the string which marked the depth of the curved wall plate. The curved roof plate consists of three or more arches joined, set up, and tied in the same way as the curved wall plate. It is slung half way between the curved wall plate and the main ridgepole. The position of the curved roof plate is determined by measuring the distance between the curved wall plate and the main ridgepole with a string, halving it, and tying a knot in the middle. The ends of the curved roof plate taper almost to a point and are lashed to the ends of the straight wall plates, above their junction with the curved wall plate. Then the rafters of the rounded end section are set up parallel to each other joining the rafters of the roof of the middle section. They are tied first at the top, then to the curved roof plate, and finally to the curved wall plate. Next the curved purlins and suspended purlin are set up inside the rafters (parallel to the curved roof plate and to each other) and tied to the rafters, the curved roof plate, and the curved wall plate. When both ends have been completed, the wall posts (*nduru*) for the middle section of the house are sunk under the straight wall plates.

Foundation mound. The foundation mound (*yavu*) is built by the men of the village or by the owner. The foundation is oval like the ground plan of the house and extends from 1 to 2 meters beyond the house. Earth for the mound is carried in baskets from an old mound or from a new pit. A wall composed of slabs of beach limestone (*vatu rarapa*) on the limestone islands and of basaltic stones on the volcanic islands is built to face the